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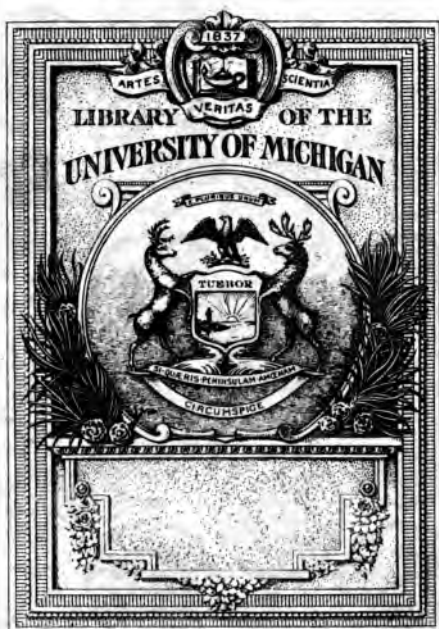
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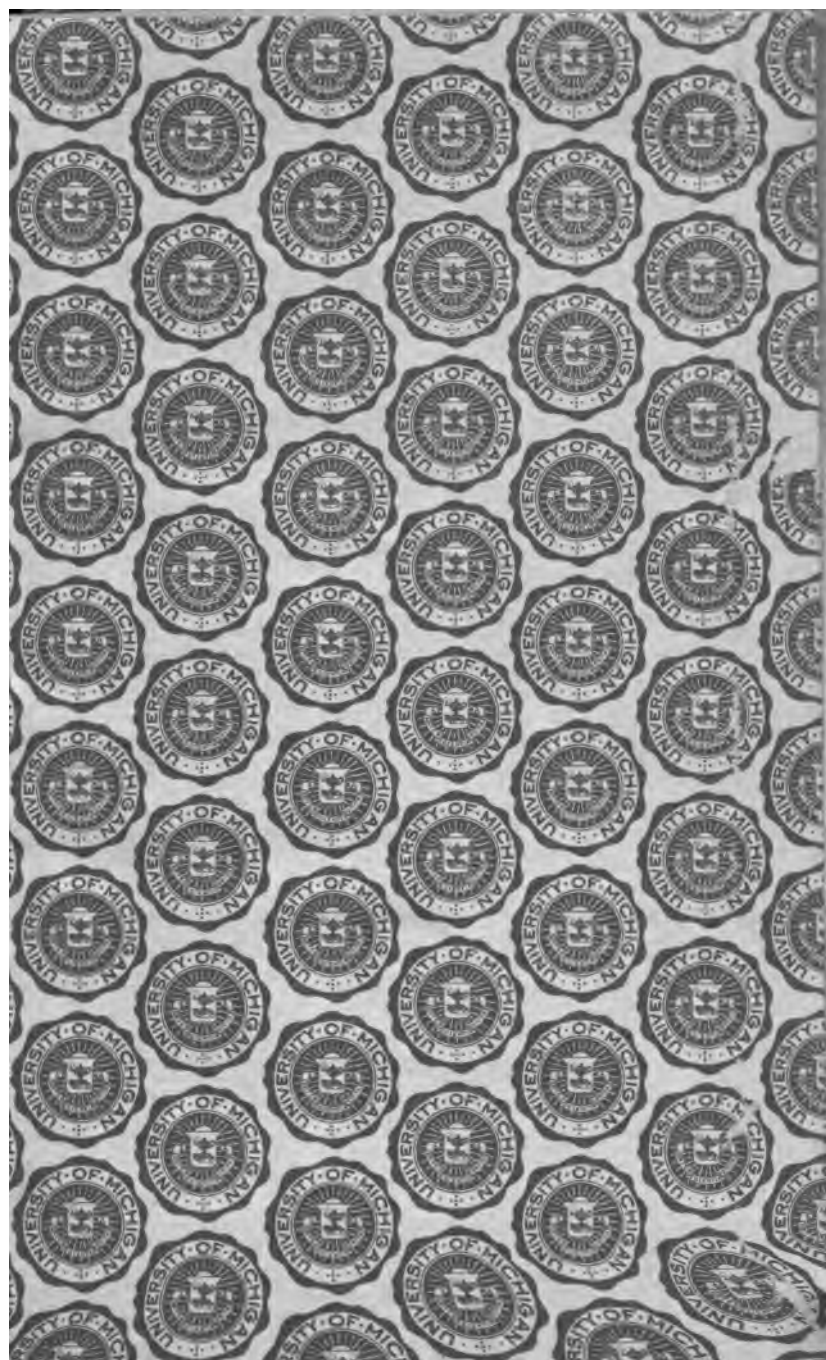
# LATIN VERSE.

By FRANK SMALLEY, A. M.,

PROFESSOR OF LATIN IN THE SYRACUSE UNIVERSITY.



THE GIFT OF  
*Prof. W. H. Wait*



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# L A T I N   V E R S E .

144

BY

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## NOTE.

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THE aim in this pamphlet is to present at somewhat greater length than usual the details of Latin versification, at least in some of its features.

To the scheme of the lyric metres of Horace is added a detailed scheme of the metres of Catullus and an index to the same.

Credit is generally given *in loco* for material used. In addition several special works have been consulted, as well as the best German, English, and American Latin Grammars. Particular obligation is due Roby's Latin Grammar and Schmidt's "Rhythmic and Metric of the Classical Languages" (White's translation).

F. S.



## INTRODUCTORY.

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THE Roman poets have suffered, in the estimation of literary critics, from the change in poetical taste which commenced about the beginning of the present century; and, in that of scholars, from the superior attractions of the great epic, dramatic, and lyrical poets of Greece. It is said, with some appearance of plausibility, that Roman poetry is not only much inferior in interest to the poetry of Greece, but that it is a work of cultivated imitation, not of creative art; that other forms of literature were the true expression of the genius of the Roman people; that their poets brought nothing new into the world.

It is, indeed, impossible to claim for Roman poetry the unborrowed glory or the varied inspiration of the earlier art of Greece. It has neither the same novelty nor variety of matter; nor did it adapt itself to the changing phases of human life in different generations and different states, like the epic, lyric, dramatic, and idyllic poetry of Greece. But it may still be answered that the poets of Rome have another kind of value. There is a charm in their language and sentiment different from that which is found in any other literature of the world. If, as we read them, the imagination is not so powerfully stimulated by the revelation of a new world, yet, in the elevated tones of Roman poetry, there is felt to be a permanent affinity with the strength and dignity of man's moral nature; and, in the finer and softer tones, a power to move the heart to sympathy with the beauty, the enjoyment, and the natural sorrows of a bygone life.

Their poetry came to the Romans after their habits were fully formed, as an ornamental addition to their power. Unlike the poetry of Greece, it was not addressed to the popular ear, nor was it an emanation from the popular heart. They drew the materials

R.N.

of their art as much from the stores of Greek poetry as from the life and action of their own times. Their art is thus a composite structure, in which old forms are combined with altered conditions; in which the fancies of earlier times reappear in a new language, and the spirit of Greece is seen interpenetrating the grave temperament of Rome and the genial nature of Italy. The poetry of the Romans is their most complete literary monument. It was the living heir, not the lifeless reproduction of the genius of Greece. If it seems to have been a highly trained accomplishment rather than the irrepressible outpouring of a natural faculty, still this accomplishment was based upon original gifts of feeling and character, and was marked by its own peculiar features. It was owing to their gifts of appreciation and their love of labor that the Roman poets succeeded in producing works which, in point of execution, are not much inferior to the masterpieces of Greece.

From one point of view, Roman poetry may be regarded as an imitative reproduction; from another, as a new revelation of the human spirit. For the form and some part of the substance of their works, the Roman poets were indebted to Greece; the spirit, and much also of the substance of their poetry, are native in their origin. They betray their want of inventiveness chiefly in the forms of composition and the metres which they employed; occasionally also in the cast of their poetic diction, and in their conventional treatment of foreign materials. But, in even the least original aspects of their art, they are still national. Although, with the exception of Satire and the poetic Epistle, they struck out no new forms of poetic composition, yet those adopted by them assumed something of a new type, owing to the weight of their contents, the massive structure of the Roman language, the fervor and gravity of the Roman temperament, and the practical bent and logical mould of the Roman understanding.

The metres of Roman poetry are also seen to be adaptations to the Latin language of the metres previously employed in the epic, lyrical, and dramatic poetry of Greece. The Italian race had, in earlier times, struck out a native measure, called the Saturnian (see 36 and 37, foll.), of a rapid and irregular movement, in which their religious emotions, their festive and satiric raillery, and their commemorative instincts found a rude expression. But after this measure had been rejected by Ennius, as unsuited to the gravity of his

greatest work, the Roman poets continued to imitate the metres of their Greek predecessors. But, in their hands, these became characterized by a slower, more stately and regular movement, not only differing widely from the ring of the native Saturnian rhythm, but also, with every improvement in poetic accomplishment, receding further and further from the freedom and variety of the Greek measures. The comic and tragic measures, in which alone the Roman writers observed a less strict rule than their models, never attained among them to any high metrical excellence. The rhythm of the Greek poets, owing in a great measure to the frequency of vowel sounds in their language, is more flowing, more varied, and more richly musical than that of Roman poetry.

Notwithstanding their outward conformity to the canons of a foreign language, the most powerful and characteristic measures of Roman poetry—such as the Lucretian and Vergilian Hexameter and the Horatian Alcaic—are distinguished by a grave, orderly, and commanding tone, symbolical of the genius and the majesty of Rome. In such cases as the Horatian Sapphic and the Ovidian Elegiac, where the structure of the verse is too slight to produce this impressive effect, there is still a remarkable divergence from the freedom and manifold harmony of the early Greek poets to a uniform and monotonous cadence.

It may be added in conclusion that there are four great periods of Roman poetry :

I. The age of Nævius, Ennius, Lucilius, etc., extending from about B. C. 240 till about B. C. 100.

II. The age of Lucretius and Catullus, whose active poetical career belongs to the last age of the Republic, the decennium before the outbreak of the civil war between Cæsar and Pompey.

III. The Augustan Age.

IV. The whole period of the empire after the time of Augustus.

*SELLAR, with changes.*



## LATIN VERSE.

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1. RHYTHMIC and METRIC are general terms, the former treating of the principles of Rhythm, the latter of the application of Rhythm to language.

NOTE.—These terms arise from the Greek adjectives, just as do the terms Logic, Rhetoric, etc.

2. RHYTHM is harmonious movement; is, in grammar, the principle of proportion applied to language.

METRE (*μέτρον*, *measure*) is the embodiment of Rhythm in language.

NOTE.—For its specific meanings, see 13.

REMARK.—The regular recurrence of intoned syllables (Rhythm) was observed with great precision by the Greeks. The theory requires perfect regularity, but the materials that must be used, viz., words, interfere somewhat with this precision, while they must frequently be forced a little in pronunciation to meet the requirements of the rhythm. This is true of all languages when used metrically, but not equally true of all. (In music the rhythm is all-important, and is perfect; in poetry, recitative and even lyrical, it is theoretically so, but practically not, because the language has relatively more importance than in music.)

For the forcing of language into correspondence with the rhythm, compare the following from Coleridge's *Rime of the Ancient Mariner*:

How loudly his sweet voice he rears !  
He loves to talk with mariners  
That come from a far countrée.

See also under *Elision* (21, 2).

Before the time of Ennius the Romans had a very loose metrical system. (See Introduction and 26 and 27.) That poet, by imitating the Greek, adopting its forms and rules, inaugurated the practice of more carefully regarding Quantity and Rhythm in Latin verse. Considerable liberties are taken by the dramatic writers, but the poets of the Augustan age very carefully conform to the essential principles of metrical composition.



3. FEET (called also Measures or Metres, 18) are combinations of syllables into metrical groups. Feet are the elements of verses, as bars are the elements of musical strains.

4. QUANTITY is properly the time used in pronouncing a syllable. Syllables are distinguished as long and short. See 5.

REMARK.—Greek and Latin versification depends on Quantity, and is entirely independent of the accent of words. The alternation of long and short syllables produces the rhythm of the verse. Modern verse, including modern Greek and Latin, is based on accent, and Quantity is almost ignored. It is not, however, altogether without influence, since in English poetry it has some weight in determining the position of words, for a labored effect is produced by placing long syllables in unaccented positions.

The old Latin comic writers indeed sought to bring the accent of words into conformity with rhythmical intonation, and this was one cause of their metrical irregularities (34, 35, 39). Regularity, the soul of poetry, was secured in early Latin, as in early English, by alliteration, and rhyme is freely introduced into modern Latin as in English. See 37, 38.

For alliteration, compare

Deep in a dungeon was the captive cast,  
Deprived of day, and held in fetters fast. *Dryden.*  
with O Tite, tute, Tati, tibi tanta tyranne tulisti. *Ennius.*  
or, Immortales mortales si foret fas flere. *Naevius.*  
Viva videns vivo sepeliri viscera busto. *Lucr.*

or, even,

Vivus, ut aiunt, est et videns cum victu ac vestitu suo publicatus. *Cic.*

5. 1. The short syllable is taken as the unit of measure, and is called *mora*, or *tempus*, and is marked thus,  $\cup$ ; or in musical notation,  $\text{C} = \frac{1}{2}$ . The long syllable is equal to two short, and is marked,  $\text{—}$ , or  $\text{P} = \frac{1}{2}$ .

2. Protraction consists in drawing out a long syllable so as to occupy the time of three morae, which is represented thus,  $\text{—}$ , or  $\text{P}^*$ ; or of four morae, thus,  $\text{—}$ , or  $\text{P}^*$ .

3. Syncöpe is the omission of one or of two short syllables in the unaccented part of a foot, which omission, in the body of a verse, and sometimes at the end, is made up by *protraction*. See 22, 3.

4. A long syllable often has only the time-value of a short, with a heavier intonation, and is then represented thus,  $>$ .

A short syllable may occupy less time than a mora. See cyclic Dactyl, 7, 1.

NOTE.—This shortening is sometimes termed Correption. The shortened feet are said to be Irrational (7). The object is to adapt the language to the rhythmical series wherein it stands. The term Irrational signifies that a measure does not occupy its apparent time. For Resolution and Contraction, see 7, 2; for Pause, 15.

6. 1. List of Feet or Measures.

<i>Feet of Three Morae.</i>		
Trochee or Choree,	— ◡	fēcīt.
Iambus,	◡ —	āmānt.
Tribrach,	◡ ◡ ◡	fācīmūs.
<i>Feet of Four Morae.</i>		
Dactyl,	— ◡ ◡	fēcīmūs.
Anapaest,	◡ ◡ —	fācērēt.
Spondee,	— —	fēci.
<i>Feet of Five Morae.</i>		
Cretic,	— ◡ —	jūdīcēs.
Paeon primus,	— ◡ ◡ ◡	jūdīcībūs.
Paeon quartus,	◡ ◡ — —	rēgīmīni.
Bacchius,	◡ — —	nēpōtēs.
Antibacchius,	— — ◡	tībīcēn.
<i>Feet of Six Morae.</i>		
Ionicus a majori,	— — ◡ ◡	pāstōrībūs.
Ionicus a minori,	◡ ◡ — —	mētūēntēs.
Choriambus,	— ◡ — —	cōntīnūi.
Ditrochee,	— ◡ — ◡	cēpērāmūs.
Diiambus,	◡ — ◡ —	prōpīnquītās.
2. List of so-called Feet, not needed to explain Latin verse.		
Pyrrhic,	◡ ◡	āgīs.
Proceleusmatic,	◡ ◡ ◡ ◡	hōmīnībūs.
Amphibrach,	◡ — ◡	āmīcūs.
Paeon secundus,	◡ — ◡ ◡	nēpōtībūs.
Paeon tertius,	◡ ◡ — ◡	tībērīnūs.
Antispast,	◡ — — ◡	āmīcōrūm.
Molossus,	— — —	fēcērūt.
Epitritus primus,	◡ — — —	āmāvērūt.
Epitritus secundus,	— ◡ — —	aūdīebānt.
Epitritus tertius,	— — ◡ —	aūdīvērāt.
Epitritus quartus,	— — — ◡	cēplāsemūs.
Dispondee,	— — — —	aūdīvērāt.

## 3. Groups of Feet.

A Dipody is a group of two feet (see 18, Rem.); a Tripody, of three, etc. Three half feet are called Trihemimeris; five half feet, Penthemimeris; seven half feet, Hephthemimeris; nine half feet, Ennehemimeris, etc.

REMARK.—The second part of each compound (i. e., hemimeris) means one-half; the first part tells how many times it is taken.

## 7. Irrational Feet and Substitutions.

1. A series of Feet (Rhythmical Series) when adapted to language often suffers modification. The proper time is given to each foot, but the length of the syllables may be lessened in the adjustment. These modified feet are called irrational. See 5, 4, Note.

The irrational Trochee is represented thus, — >. This is a Spondee with the time-value of a Trochee, but with a heavier stress of voice on the last syllable.

The irrational Iambus, > —. This is a Spondee with the time-value of the Iambus.

The irrational Dactyl is represented thus, — ∪ ∪. The time-value of the first two syllables is reduced sufficiently to render the Dactyl equal to a Trochee. The musical notation best shows this: Ordinary Dactyl, — ∪ ∪,  $\text{♩} \text{♩} \text{♩} = \frac{3}{4}$ ; Modified Dactyl, — ∪ ∪,  $\text{♩} \text{♩} \text{♩} = \frac{1}{8} + \frac{1}{8} + \frac{1}{8} = \frac{3}{8}$ , thus reducing the whole so that it equals the time of the Trochee, — ∪,  $\text{♩} \text{♩} = \frac{3}{8}$ . The modified foot is termed the cyclic Dactyl, and when it is introduced into a Trochaic series (Logaoedic, 27) greatly adds to the vivacity of the metre.

The cyclic Anapaest is the reverse of the cyclic Dactyl, thus, ∪ ∪ —.

2. Substitution is frequent between feet of the same time-value.

1) Contraction is the use of one long syllable in the place of two short, and is indicated thus, ∪ ∪.

2) Resolution is the use of two short syllables in the place of one long, and is indicated thus, ∪ ∪. If the long syllable that is thus resolved had the ictus (see 8), this belongs to both the substituted short syllables, but the mark is placed on the first; and, in general, substituted syllables receive the ictus of those for which they stand.

NOTE.—Substitution is indicated by writing the optional over the regular form, thus, ∪ ∪, ∪ ∪, ∪ ∪, ∪ ∪.

3) Anacalasis (*breaking up*) is the substitution of a Ditrochee for an Ionic measure; thus, — ∪ ∪ ∪, becomes — ∪ ∪ ∪.

8. *ICTUS* (*beat*) is the intonation or rhythmical accent that is given to one part of a measure. There is also in the measure a secondary ictus, or "lowered" tone.

The *Arsis* is the strongly intoned part of the measure.

The *Thesis* is the lighter part of the measure.

The *Ictus* is represented thus,  $\text{˘} \cup \cup$ ,  $\text{˘} \cup \cup$ .

REMARK.—The original signification of the terms *Arsis* and *Thesis* was the reverse of the one here given. The Greeks understood by *Thesis* the *downward* beat, by *Arsis* the *upward* beat. The modern practice has been to apply these terms to the *raising* (*Arsis*) and *lowering* (*Thesis*) of the tones of the voice.

9. 1. *ANACRUSIS* (*back-stroke*).—All measures in a series properly begin, as in music, with the intoned syllable, or *arsis*. When the thesis precedes the arsis, as in Iambic, Anapaestic, and Ionicus a minori measures, it is often treated as the prelude to the rhythmical series, and termed *Anacrusis*, designated thus, : .

The anacrusis can not be greater than the arsis; is regularly equal to the thesis.

An irrational syllable (>) can constitute the anacrusis.

To illustrate anacrusis:

This Hermit good lives in that wood  
Which slopes down to the sea. *Coleridge*.

$\cup : - \cup | - \cup | - \cup | - \wedge ||$   
 $\cup : - \cup | - \cup | - \wedge ||$  or,

I am found not by seeking, but him that shall seek I will find. *Day*.

$\cup \cup : - \cup \cup | - \cup \cup | - \cup \cup | - \wedge ||$

An irrational syllable as anacrusis may be represented thus,

$\text{˘} : - \cup | - \cup | - \wedge ||$ , or  $> : - \cup | - \cup | - \wedge ||$ .

( $\wedge$  means a pause, see 15.)

2. *BASIS* is a term applied to the Trochee (or irrational Spondee) which precedes the Dactyl in Logaoedic Metres (27). Two measures, or a double Basis, also occurs, when the second is usually an irrational Spondee; and this may be preceded by anacrusis. This basis arises from the fact that in lyric poetry a slight ictus only was given to the first measure, which then appears almost like anacrusis. Still it is not introductory merely to the rhythm, but an inherent part of it. (See 27, 2.) In recitative poetry, like that of Horace, the ictus on the basis was probably stronger, and would,

perhaps, better be disregarded in the explanation of Logaoedic forms.

10. A RHYTHMICAL SENTENCE is a series of measures, usually equal, and on one of which falls the chief ictus of the whole.

Such a sentence is limited in length. In Latin a simple Dactylic series can not exceed four feet, a simple Trochaic or Iambic series can not exceed six feet (Monopodies). The Dactylic Hexameter, for example, is a compound series, i. e., a verse consisting of two rhythmical sentences combined; viz., two Dactylic Tripodies.

REMARK 1.—In modern composition the number of measures in a rhythmical sentence of a recited poem does not exceed six. The English Hexapody or Alexandrine verse illustrates this heavy series.

A needless Alexandrine ends the song,

- And, like a wounded snake, drags its slow length along. *Pope.*

∪ : — ∪ | — ∪ | — ∪ | — ∪ | — ∪ ||

∪ : — ∪ | — ∪ | — ∪ | — ∪ | — ∪ | — ∪ | — ∪ ||. (Iambic Trimeter or Hexapody.)

The Pentameter is the English blank verse:

All night the dreadful Angel, unpursued. *Milton.*

∪ : — ∪ | — ∪ | — ∪ | — ∪ | — ∪ ||

But the Tetrapody is the most common verse in English:

∪ : — ∪ | — ∪ | — ∪ | — ∪ ||, or — ∪ | — ∪ | — ∪ | — ∪ ||

REMARK 2.—Frequently English lines (verses) are composed of two rhythmical sentences united; thus—

At my feet the city slumbered. From its chimneys, here and there,  
Wreaths of snow-white smoke, ascending, vanished, ghost-like, into air.

*Longfellow.*

— ∪ | — ∪ | — ∪ | — ∪ || — ∪ | — ∪ | — ∪ | — ∪ ||

Generally the rhythmical sentence corresponds to a line in an English stanza. If the above lines (Rem. 2) were each broken up into two lines, the line (verse) and rhythmical series (sentence) would correspond.

REMARK 3.—In most Latin recitative poetry two rhythmical sentences comprise a verse, and these sentences are separated by caesura (in Dactylic Hexameter, see 12), or diaeresis (in Trochaic Tetrameter, see 13). Iambic Trimeter is an exception. In Lyric poetry the verse and series (sentence) are generally conterminous, and, it may be added, the chief ictus of the sentence is rarely in the first measure. See 9, 2.

**NOTE.**—Rhythms are *rising* or *falling* (*ascending* or *descending*). In the former the movement is from short syllables to long, as in Iambic and Anapaestic rhythms; in the latter it is from long syllables to short, as in Trochaic and Dactylic rhythms. Anacrusis converts rising to falling rhythms.

11. A **VERSE** (*versus*, *turning*, i. e., *a line*) is a line of poetry, and consists of a simple or compound (10, Rem. 3) rhythmical series. When a verse is composed of two series, the first ending with an *arsis* (syncopated measure), the second beginning with the *arsis*, with no intervening *thesis*, the verse is termed *Asynartète* (*not fitting together*); thus—

— ◡ | — ◡ | — ◡ | — || — ◡ | — ◡ | — ◡ | — ◡ ||

See also for illustration the Iambelegus (26, 1), and Elegiambus (26, 2).

The close of a verse may be recognized by the fact, that—

1. It corresponds with the end of a word.

2. Hiatus (21, 1) with the beginning of the next sentence is permitted. See Elision, 21, 2.

3. The value of the last syllable is variable; the long may stand for short, the short for long. (Syllaba Anceps, 14.)

**REMARK.**—Versification is a general term employed by grammarians to include Rhythm and Metre, i. e., both the harmonious movement of poetic measures, and its application to language. Prosody is a still more general term, for, while it means primarily the theory of elevation of tone (accentuation), it is commonly made to include Quantity and Versification, since Versification, in Latin, involves Quantity, and Quantity regulates accent.

12. **CAESURA** (*cutting*) is the name of the pause that separates the series comprising a verse (10, Rem. 3) *when a word ends within a foot*.

The caesura properly occurring between the *arsis* and *thesis* of a foot does not strictly coincide with the end of the first rhythmical sentence, for the *thesis* following the caesura belongs to that series. This *thesis*, however, is regarded as constituting an *anacrusis* beginning to the second series. Thus the two series are linked together. The caesura is thus designated, ||. (|| is used also to indicate the end of the verse.)

— ◡ | — ◡ | — || ◡ | — ◡ | — ◡ | — ||

The regular caesura, as above defined and illustrated, is called *masculine caesura*, in distinction from *feminine*, which is the ending of a word within the *thesis*; thus—

— ◡ | — ◡ | — ◡ || ◡ | — ◡ | — ◡ | — ||

The caesura gives a better rhythmical effect and more vigor, preventing monotony, and is thus especially appropriate to recitative poetry.

REMARK.—We may extend the term caesura to any case where a word ends within a measure, although such a use of the term is not strictly correct.

13. DIAERESIS (*separation*) is the coincidence in the ending of a word and a measure, thus separating the series comprising the verse, and may be designated by the same symbol as caesura.

Two diaereses may occur in a single verse, separating its component series.

The last syllable before diaeresis cannot be a *syllaba anceps* (14), and hiatus (§1, 1) at the diaeresis is very rare.

14. SYLLABA ANCEPS is the name given to the last syllable of any verse, since it is of variable value. A long final syllable may have the value of a short, and vice versa. See 11, 8.

15. A PAUSE often occurs at the end of a verse to fill out the measure, when one or more syllables are wanting to complete the series.

A pause of one mora is thus indicated,  $\wedge$ ; of two morae,  $\bar{\wedge}$ .

16. CATALEXIS.—When a verse lacks a syllable at the end, it is called Catalectic; when it lacks two syllables, it is called Brachycatalectic.

When the verse is complete, it is called Acatalectic.

When the verse has a syllable in excess, it is called Hypercatalectic; and an excess, in general, makes the verse Hypermetrical.

The series in a Catalectic verse is filled out by a pause (15).

A verse is *Catalectic in syllabam* if the incomplete final measure retains only one syllable; *in disyllabum* if it retains two syllables, etc.

The first of the two following verses is Acatalectic, the second Catalectic.

He that only rules by terror  
Doeth grievous wrong. *Tennyson.*

— — | — — | — — | — — ||  
— — | — — | — — | — — ||

17. The following verse from Horace (Od. I, 18) illustrates several definitions that have been given.

Nullam, | Vare, sa | cra || vite pri | us || severis | arbo | rem.

$$\begin{array}{ccccccc} \text{---} > | \text{---} \cup & | \text{---} \parallel & \text{---} \cup & | \text{---} \parallel & \text{---} \cup & | \text{---} \cup & | \text{---} \wedge \parallel \\ a & b & c & f & b & c & f & b & d & e \end{array}$$

a. See 7, 1. b. See 7, 1. c. See 5, 2 and 3. d. See 14. e. See 15 and 16. f. See 12.

In the second and fourth feet occur so-called caesurae, 12, Remark. (Illustration from Gildersleeve.)

**REMARK.**—In comparing the rhythmical notation of the series above with the words of the verse, we see how the equality, which belongs to all the measures alike, is interfered with by the language of the verse. The typical foot is the Trochee (— ∪), which is seen to be unmodified in only one place, i. e., next to the last. But the first foot seems an undoubted Spondee, the second a Dactyl, the third incomplete, having but a single syllable, etc.

Such feet the language seems to demand. But these would violate the rhythm, which requires equality in all. To secure this equality, resort is had to Irrational measures (a and b), to Syncope and Protraction (c), Sylaba Anceps (d), Catalexis and Pause (e). Thus the syllables are equalized. Observe also that the verse is divided into three rhythmical sentences by diæresis.

It is understood that a measure containing an anacrusis is only a prelude, and is never counted as full.

All these methods are resorted to in music as well to equalize the bars.

**18. METRE.**—This term has a double sense.

1. It denotes a given portion of a verse, taking its name from the characteristic foot. Thus we speak of Dactylic Metre, in which a single foot constitutes a Metre; or Trochaic Metre, in which a Dipody constitutes a Metre, etc. (See Remark below.)

**Monomēter** denotes a verse made up of a single metre.

Dimēter denotes a verse of two metres. In like manner we have Trimēter, Tetramēter, Pentamēter, Hexamēter.

**REMARK.**—Trochaic, Iambic, and Anapaestic series are measured by Dipodies. A Trochaic Dimeter, therefore, consists of four feet, etc.

**NOTE.**—A verse is often named from the number of single feet contained in it; thus, *Binarius*, verse of two feet, as the *Adonic*; *Ternarius*, of three; *Quaternarius*, of four; *Senarius*, of six, as the *Iambic Trimeter* *Catalectic*, or the *Dactylic Hexameter*; *Septenarius*, of seven, as the *Trochaic Tetrameter Catalectic*; *Octonarius*, of eight, as the same *Catalectic*. Still further, we have the following terms to denote rhythmical series of various length: *Monopody*, of one foot; *Dipody*, of two; so *Tripody*, *Tetrapody*, *Pentapody*, *Hexapody*.



Again, the number of syllables sometimes gives a name to the verse; as Enneasyllabus, a verse of nine syllables; Decasyllabus, of ten; Hendecasyllabus, of eleven.

2. The term Metre is also used of the verse, or system of verses (i. e., stanza), which is defined by a name derived from the character of the subject-matter, or from some celebrated poet, usually the inventor; thus, Elegiac Metre; Heroic Metre (i. e., Dactylic Hexameter); Alcaic Metre (from Alcaeus); Sapphic (Sappho); Archilochian (Archilochus); Alcmanian (Alcman); Hipponactæon (Hippônax); Pherecratæan (Pherecrates); Glyconic (Glycon); Asclepiadæan (Asclepiades). Again, a Metre containing only one kind of verse is termed Metrum Monocölum (one member); of two kinds of verses, Dicölum, etc.

19. A STANZA (*a stop*) consists of a group of two or more verses of the same or different metres. The term Strophe (*a turn*) is also applied to such a group. System is perhaps a preferable term where the verses are the same.

1. A Distich (*two rows*) is a group of two verses recurring alternately; as the Elegiac Distich (22, 4).

A Tristich is a group of Strophe of three verses recurring in the same order.

A Tetrastich is a group of four verses recurring in the same order.

2. The following (metra monocöla) belong to the recitative type, and do not occur in Strophes: The Dactylic Hexameter (22, 1), the metre of epic, gnomic, and didactic poetry; the Trochaic Tetrameter (25); the Iambic Trimeter (24, 3), which is also used with other verses, forming Strophes of the lyric type; the Choliambus (24, 4); the Priapæan (25, 13; but see 31, 5); and the Galliambic (23, 3).

20. SCANSION OR SCANNING (*climbing*, i. e., rhythmical reading) consists in dividing a verse into its component feet. To scan accurately, one requires an intimate acquaintance with the rules of Quantity and the principles of Versification.

REMARK.—A good metrical reader guards against running words together, against letting metrical expression become singing, but preserves the sense and rhetorical character of the verse, is careful to keep the words intact, and to bring out the melody by observing the rhythmical accent or ictus.

To scan correctly, observing the cautions noted, is often difficult; for there is frequently conflict between the word-accent and the rhythmical accent or ictus, and the rhythm requires the observance of the latter. See also Elision and Ecthipsis (31, 2).

## 21. Figures of Prosody.

1. *HIATUS* (*gaping*) is the concurrence of two vowels in separate syllables. It may take place within a word, when the poet often resorts to contraction to avoid it, i. e., to *Synaerŭsis* or *Synizĕsis* (21, 3, 4); but Hiatus within a word is not unpleasant, and is generally not removed. (See Zumpt, § 11.)

The term is usually restricted to the concurrence of final and initial vowels of separate words, when the effect is harsh, and is generally avoided by Elision. But see Exceptions under Elision. Hiatus at the end of a verse is allowed (11, 2).

2. *ELISION* (*bruising*) is the partial suppression of a final vowel or diphthong, or of a final *m* with preceding vowel, when the next word begins with a vowel or *h*. Entire suppression would make the reading of the verse unintelligible; Hiatus would make it prose. Entire suppression is allowed when the vowels are the same.

O felix una ante alias Priameŭa virgo. *Verg.*

Should be read:

O felix un' ant' alias Priameŭa virgo.

In the following, Elision occurs as indicated:

Monstr<sup>um</sup> horrend<sup>um</sup> inform<sup>is</sup> ingens. *Verg.*

NOTE.—Final *m* and initial *h* were denied the dignity of consonants, for the first gave merely a slight nasal sound to the preceding vowel, and the latter is but a breathing, an aspiration.

Compare the following from Milton:

Nor aught avail'd him now  
T'have built in Heav'n high towers; nor did he 'scape  
By all his engines.

Observe that avail'd is not an illustration of syncopation, for we never pronounce the *e*.

1) *Est* (and sometimes *es*) often drops its *e* instead of rejecting a final vowel or *m*; as, labor'st; timendum'st, or timendumst; and even similis for similis es; opust, dictust, for opus est, dictus est.

2) A final *s* preceded by a short vowel was suppressed, in early Latin, before a consonant; final *e* in the interrogative enclitic *-ne* was sometimes dropped before a consonant.

3) Elision is also termed *Synaloepha* (*blending*); or, at the end of a verse, *Synaphia* (*binding*); the elision of *m* with preceding vowel, *Ecthlipsis* (*squeezing out*).

4) **EXCEPTIONS** (see Hiatus, 21, 1).—The following do not suffer elision:

(a.) Monosyllabic Interjections.

(b.) Sometimes long vowels (including diphthongs) in the arsis of the measure; as—

Stant et juniperi et castaneae hirsutae. *Verg.*

Vergil permits this hiatus particularly in proper names, followed by a mark of punctuation, or when the concurrent vowels are the same.

(c.) Sometimes a long final vowel (or diphthong) in the thesis, which is then shortened; as—

Credimus? an qui amant ipsi sibi somnia fingunt? *Verg.*

(d.) Sometimes a short final vowel in the thesis, followed by a period, a caesura, or the same word repeated; as—

Et vera incessu patuit dea. Ille ubi matrem. *Verg.*

(e.) *Æ* final before a short vowel is rarely elided; nor are the monosyllables *do, dem, spe, spem, sim, sto, stem, qui* (plural).

(f.) Nor an Iambic word in Dactylic verse.

3. **SYNAERESIS** (*taking together*) is the contraction of two vowels into one; as: cōgo for co-igo; nēmo for ne-hemo. This term is often used for Synizēsis (§1, 4); and the contraction of two vowels into a long vowel is often called Crasis; as: nīl for nīhl; dī for dīl.

4. **SYNIZESIS** (*settling together*) is the combination of two syllables into one. It is the opposite of Diaeresis (§); as: dēinde, dēinceps, aurēā, de(h)inc, eūdem, dēesse, dēerit, antēire, antēit, Idem, dīl, etc.

1) **Hardening** is a variety of Synizesis, and is the consonantal use of the semi-consonants *i* and *u*; as, vindemjator for vindemiator; parjetibus for parietibus; pitvita for pituita; tenvia for tenuia. *I* and *u*, thus used, make position with another consonant for a preceding vowel.

5. **DIAERESIS** (*separation*) is the separation of one vowel-sound into two; as, Orphēūs for Orphēus. Diaeresis, as applied to verse, is defined in 13.

1) **Dialysis** (*a dissolving*) is a variety of Diaeresis, and is the vowel use of the semi-vowels *j* and *v*; as, Troia for Troja; silua for silva.

6. **SYNCOPE** (*striking together*) is the omission of a short vowel or syllable; as, prendo for prehendo; surpuit for surripuit.

Syncope, as applied to verse, is defined in 5, 3.

7. **DIASTOLE** (*extension*) is the lengthening of a short syllable. Such a lengthening takes place for various reasons.

1) Syllables originally long are restored to their original quantity in the arsis; as—

Angulus ridet, ubi non Hymetto. *Hor.*

**NOTE.**—The enclitic *-que* is also sometimes treated as long in the arsis; as,

Bideraque ventique nocent avidaeque volucres. *Ov.*

2) The necessities of the verse lengthen syllables, especially in proper names; as, Priamides for Priamides, since the latter could not be used in Dactylic verse.

3) A pause sometimes gives a short syllable the effect of a long; as—

Tempora mutantur—et nos mutamur in illis. *Verg.*

8. **SYSTOLE** (*contraction*) is the shortening of a syllable that is regularly long; as, hōdie for hoc die; vidēn for videsne. Systole sometimes—

1) Restores syllables to their original quantity; as, tulērunt, stetērunt, for tulērunt, stetērunt.

2) Shortens syllables from the necessities of the verse; as, alterius for alterius, since the latter could not stand in Dactylic verse.

3) Shortens, in early poetry, many syllables long by position; as, ille, iste, unde. See 39, 3.

9. **TNESIS** (*cutting*) is the intervening of one or more words between the parts of a compound word; as, inque ligatus for illigatusque.

Ennius went so far as to write, saxo cere comminuit brum, for saxo cerebrum comminuit.

## 22. Dactylic Metres.

1. **DACTYLIC HEXAMETER** (*Heroic Verse*).—See 19, 2.

This verse is a compound, consisting of two Dactylic Tripodies, the last measure being a Spondee (properly, a heavy Dactyl), the fifth usually a Dactyl, while any of the first four may be Dactyl or Spondee (i. e., light or heavy Dactyl); thus—

— ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞

Nec requievit enim, donec Chalcante ministro. *Verg.*

A Spondee is sometimes found in the fifth foot, in which case the verse is called spondaic, and the fourth foot then is almost always a Dactyl. There are but few spondaic verses in Vergil.

1) Variety in the character of the measures gives the best effect. The frequent use of Dactyls imparts vivacity and rapidity of movement to the verse; while Spondees, having a slower movement, are best adapted to the conversational tone or to grave subjects; as:

— ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞  
Quadrupo | dante pu | trem || soni | tu quatit | ungula | campum. *Verg.*

— ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞  
Portam | vi mul | ta || con | verso | cardine | torquet. *Id.*

2) A verse rarely ends with a single monosyllable (except est), but may so end, usually for effect, as for surprise or humor; thus—

Procubuit viridique in litore conspicitur—sus. *Verg.*  
Parturiunt montes, || nascetur ridiculus—mus. *Hor.*

3) The liberty of constituting the measures of Dactyls or of Spondees makes possible a great variety of verses in the Hexameter. This, with the large number of caesurae, finely adapt the Hexameter for continuous composition, as, for example, a long epic.

4) The rhythmical accent (ictus) generally coincides with the word-accent in the fifth and sixth feet, infrequently in the third, sometimes in the other feet. The prominent ictus are in the first foot and usually in the fourth.

5) Hypermetrical verses occur in Ennius and Vergil, whose extra syllable is elided. See Synaphia, 21, 2, 3). Such extra syllables add emphasis, or denote that the interest of the writer has carried him beyond the bounds of his verse, or that he breaks off suddenly, leaving something unsaid.

2. CAESURA (12).—There is a principal caesura in the Hexameter; and this, in the best-constructed verses, coincides with a pause in the sense. The most common place, as well as the most natural, is after the arsis of the third foot. See the verses above quoted.

For the definition and illustration of the masculine and the feminine caesura, see 12; also for the effect of the caesura and extension of the term.

1) The principal caesura sometimes falls in the fourth foot, when another, slighter, usually occurs in the second.

2) Diæresis (13) after the third foot is carefully avoided, for the verse, being constituted of two Tripodies, would thus be separated into halves. When diæresis occurs at the end of the fourth foot, it is termed Bucolic, from its frequency in Greek (not in Latin) pastoral poetry; thus:

Prosequitur pavitans, || et ficto || pectore fatur. *Verg.*

3) The Roman poets were very careful to observe caesural pauses, because their effect in recitative poetry was greatly to embellish the verse.

REMARK.—The Dactylic Hexameter was used by Homer in his great compositions. Ennius, in imitation of Homer, first introduced it into Latin. It required time for the Romans to perfect it. Lucretius, in his great didactic poem, improved the metre, although hampered by a prosaic subject. Vergil and Ovid brought it to its highest perfection, producing verses of wonderful beauty and finish. From its possible variety it is especially adapted to the lengthy epic, but is also adapted to didactic poetry, and, as Horace illustrates, to satiric and epistolary composition.

The classical metres have not been imitated very much in English. With the Hexameter we may compare particularly the *Evangeline* of Longfellow and the *Andromeda* of Kingsley, which are among the best English compositions in that metre.

The following is from the Courtship of Miles Standish :

Must I relinquish it all—the joy, the hope, the illusion ?  
Was it for this I have loved and waited and worshipped in silence ?  
Was it for this I have followed the flying feet and the shadow  
Over the wintry sea, to the desolate shores of New England ?

### 3. ELEGIAC VERSE.

This consists of two Dactylic Penthemimers (6, 3), or Catalectic Trimeter, separated by diaeresis. The third measure (the last of the first series) is syncopated and protracted (5, 3 and 2), and is equivalent to a full measure. It should be thus indicated,  $\sqcup$ . The sixth foot (the last of the second series) is long (sometimes irrationally long), and is syncopated. Here we may write either  $\sqcup$ , or  $\geq \bar{\wedge}$ .

Either of the first two measures of the first series may consist of Dactyl or Spondee; no substitutions are allowed in the Dactyls of the second series; thus—

$-\infty | -\infty | \sqcup | -\cup\cup | -\cup\cup | \asymp \bar{\wedge} ||$

This verse is sometimes incorrectly called the Pentamöter, from the ancient mode of dividing its feet; thus—

$-\infty | -\infty | -- | \cup\cup\cup | \cup\cup\cup \asymp ||$

### 4. ELEGIAC STANZA.

This is a Distich (19, 1), consisting of the Dactylic Hexameter followed by the Elegiac Hexameter (22, 3); thus—

$-\infty | -\infty | -\infty | -\infty | -\infty | -\infty ||$   
 $-\infty | -\infty | \sqcup || -\cup\cup | -\cup\cup | \asymp \bar{\wedge} ||$

Dyspari Priamidae, || damno formose tuorum

Tam sis hostis iners, || quam malus hospes eras. *Ovid.*

1) The Elegiac Stanza is used in mournful, sentimental, and even epistolary poetry. Ovid gave it its highest polish. Each Distich should have its own sense complete.

### 5. DACTYLIC TETRAMETER.

This is identical with the last four measures of the Hexameter. The Dactylic Hexameter, followed by the Tetrameter, constitutes the Alcmæan Stanza (29, 9).

The Tetrameter, followed by a Trochaic Tripody, in one verse, constitutes the Greater Archilochian verse (28, 11). When so used its fourth foot is always a Dactyl, and the Dactyls are doubtless cyclic (7, 1).

### 6. DACTYLIC TRIMETER CATALECTIC in Syllābam.

This is a Dactylic Penthemimer, and is identical with the second series of the Elegiac verse (22, 3). It is also called the Lesser Archilochian verse, and is used in the Dactylic (or First) Archilochian Strophe (29, 10).

7. DACTYLIC DIMETER is logæoedic. See 27.



The Octonarius is used in lively dialogue, as is the next metre, the Septenarius. The comic poets write Spondees, Dactyls, and Cyclic Anapaests in any foot but the last.

2. Same, CATALECTIC (Septenarius).

In this compound verse the second Dimeter is catalectic. Diaeresis occurs after the first Dimeter; also hiatus and syllaba anceps.

$\bar{\text{z}} \text{ } \text{u} \text{ } \text{u} \text{ } - | \bar{\text{z}} \text{ } \text{u} \text{ } \text{u} \text{ } - || \bar{\text{z}} \text{ } \text{u} \text{ } \text{u} \text{ } - | \text{u} \text{ } - \text{u} ||$ , or anacrustic,  
 $\bar{\text{z}} : \text{u} \text{ } \text{u} \text{ } - \bar{\text{z}} | \text{u} \text{ } \text{u} \text{ } - || \bar{\text{z}} | \text{u} \text{ } \text{u} \text{ } \text{u} | \text{u} - \wedge ||$

3. IAMBIC TRIMETER (or Senarius).

This consists of six Iambi (Hexapody) taken by Dipodies, and is the verse most used in dramatic dialogue.

$\bar{\text{z}} - \text{u} - | \bar{\text{z}} - \text{u} - | \text{u} - \text{u} \times ||$ , or anacrustic,  
 $\bar{\text{z}} : - \text{u} - \bar{\text{z}} | - \text{u} - \bar{\text{z}} | - \text{u} \times \wedge ||$

Parentis olim si quis impia manu. *Hor.*

1) SUBSTITUTIONS.—The irrational Spondee or the cyclic Dactyl may stand in the place of the first Iambus of either pair; a cyclic Anapaest for the first and fifth; a Tribrach anywhere except for the last. Substitutions were freely made by the comic poets in any foot but the last.

Anapaests used for Iambi have the ictus on the last syllable, Dactyls and Tribrachs on the second. A diaeresis rarely occurs in the middle of the verse.

NOTE.—The principal caesura usually falls in the middle of the third foot, sometimes in the middle of the fourth.

4. IAMBIC SCAZON (*halting Iambic*), called also Choliambus and Hipponactean.

This is an Iambic Trimeter Acatalectic, but it reverses the rhythm at the close by substituting a Trochee (or Spondee) for the last Iambus, the fifth foot always being an Iambus; thus,

$\bar{\text{z}} - \text{u} - | \bar{\text{z}} - \text{u} - | \text{u} - - \text{u} ||$ ,

or with anacrusis, protraction, and syncope,

$\bar{\text{z}} : - \text{u} - \bar{\text{z}} | - \text{u} - \text{u} | \text{u} - \text{u} ||$

O quid solutis est beatius curis? *Catull.*

1) Substitutions.—A Spondee, cyclic Anapaest, or Dactyl may stand in the first or third foot, a Tribrach in the second, third, or fourth.

5. IAMBIC TRIMETER CATALECTIC.

Is used only with other verses. A Spondee may stand in the first or the third foot. When written with anacrusis, protraction, and syncope, thus—

$\bar{\text{z}} : - \text{u} - \bar{\text{z}} | - \text{u} - \text{u} | \text{u} - \wedge ||$

Trahuntque siccas machinae carinas. *Hor.*

On purple peaks a deeper shade descending. *Scott.*



## 6. IAMBIC DIMETER.

$$\text{—} : \text{—} \text{—} \text{—} | \text{—} \text{—} \wedge ||$$

Aptantur enses conditi. *Hor.*

Admits a Spondee or cyclic Dactyl in the first foot, a Tribrach in the second, a Spondee in the third. Occurs as catalectic and as brachycatalectic. Alternating with the Iambic Trimeter it forms the Iambic Strophe (29, 15).

## 25. Trochaic Metres.

## 1. TROCHAIC TETRAMETER ACATALECTIC (Octonarius).

Is composed of two Dimeters, separated by diaeresis.

$$\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} || \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} ||$$

In the following lines—

“Straight mine eye hath caught new pleasures  
While the landscape round it measures,”

the two verses correspond to the Octonarius with its two Dimeters.

1) *Substitutions*.—The Spondee may stand in any foot, a cyclic Dactyl, Anapaest, or a Tribrach in any but the last.

The verse occurs in Plautus and in Terence.

## 2. TROCHAIC TETRAMETER CATALECTIC (Septenarius).

Is composed as the last (the second Dimeter being catalectic), with diaeresis and frequently hiatus.

$$\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} | \text{—} \text{—} \wedge ||$$

Extra unum Palaestronem, huc déturbatote in viam. *Plaut.*

Guide me, O thou great Jehovah,

Pilgrim through this barren land. *Oliver.*

This verse is frequently found in the comic poets.

Same substitutions as in the Octonarius.

## 3. TROCHAIC DIMETER, with Anacrusis (Alcaic Enneasyllable).

$$\text{—} : \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} ||$$

Silvae laborantes, geluque. *Hor.*

This verse is Logaoedic (27).

## 4. TROCHAIC DIMETER CATALECTIC.

$$\text{—} \text{—} \text{—} | \text{—} \text{—} \wedge ||$$

In sinu ferens deos. *Hor.*

Used only with other verses.

## 5. TROCHAIC DIMETER BRACHYCATALECTIC, or TRIPODY (Ithyphallic).

$$\text{—} \text{—} | \text{—} \text{—} | \text{—} \text{—} ||$$

Veris et Favoni. *Hor.*

A part of the Logaoedic, or Greater, Archilochian (22, 5, and 28, 11).

# 26. 1. IAMBLEGUS.

Is a mixed metre, and consists of an Iambic Dimeter, and a Dactylic Penthemimer, or Lesser Archilochian.

— — — | — — — || — — — | — — — | — — — ||

Reduct in sedem vice. || Nunc et Achaemenio. Hor.

Diaeresis separates the series, which are sometimes written as separate verses.

## 2. ELEGIAMBUS.

Is the same as the last, with the order of the series reversed.

# 27. Logaoedics.

1. Logaoedics are Trochaic metres, in which the stress of voice (ictus) in the thesis is stronger than in the ordinary Trochee, and the measures, of various forms, have the time-value of the Trochee. The term Logaoedic means *prose-song* (λόγος, δαΐδη), and arises from the apparently irregular interchange, in this kind of verse, of different forms of measures, which made the rhythm seem prosaic. These equivalent measures are the irrational Spondee, — >, the cyclic Dactyl, — — —, and the syncopated Trochee, — —.

2. The Logaoedic forms in Latin verse are the Dipody, the Tripody, the Tetrapody, and the Pentapody. The last is often regarded as a compound.

These all, except the last, may be Acatalectic or Catalectic.

*Dipody.* See Adonic, 28, 1.

*Tripodies.*

Logaoedic Tripodies are called Pherecratæan. They are two in number, and are termed first or second, according as the Dactyl stands in the first or second measure. The second Pherecratæan has a Basis (9, 2).

1) First Pherecratæan.

— — — | — — — | — — — ||, or — — — | — — — | — — — ||

2) Second Pherecratæan.

— > | — — — | — — — ||, or — > | — — — | — — — ||

The Acatalectic forms may have been made equal to a Tetrapody:

— > | — — — | — — — | — — — ||

NOTE.—The first measure of the Second Pherecratæan is always a Spondee in Horace and Catullus. Hence it is thus represented, — >.

*Tetrapodies.*

Logaoedic Tetrapodies are called Glyconic. They are three in number, and are termed first, second, or third, according as the Dactyl stands in the first, second, or third measure.

## 1) First Glyconic.

$$\sim\sim|-\sim|-\sim|-\sim||, \text{ or } \sim\sim|-\sim|-\sim|\asymp\wedge||$$

## 2) Second Glyconic.

$$->|\sim\sim|-\sim|-\sim||, \text{ or } ->|\sim\sim|-\sim|\asymp\wedge||$$

## 3) Third Glyconic.

$$-\sim|->|\sim\sim|-\sim||, \text{ or } -\sim|->|\sim\sim|\asymp\vee||$$

REMARK.—The Logaoedic metres are often termed Choriambic; and a Choriambus does seem to occur in the fundamental forms. For example, the Catalectic Adonic,  $\sim\sim|-\wedge||$ , seems like  $-\sim\sim-$ . The best scholars, however, teach that genuine Choriambi are not found in Latin verse, and that these forms are to be regarded as Logaoedic.

28. Verses 1-11 in the following list occur in Horace; verses 3, 4, 6, 7, 12, 13, are found in Catullus.

## 1. ADONIC (from a poem of Sappho addressed to Adonis).

$$\sim\sim|-\sim||$$

*Carmina vestam. Hor.*

NOTE.—As written in the Greater Asclepiadæan, the Adonic is catalectic; thus,  $-\sim\sim|-\sim||$ . (28, 6.)

## 2. ARISTOPHANIC, or FIRST PHERECRATÆAN.

$$\sim\sim|-\sim|-\sim||, \text{ or } \sim\sim|-\sim|-\sim|\asymp\wedge||$$

*Lydia dic, per omnes. Hor.*

## 3. SECOND PHERECRATÆAN.

$$->|\sim\sim|-\sim||, \text{ or } ->|\sim\sim|-\sim|\asymp\wedge||$$

*Grato, Pyrrha, sub antro. Hor.*

## 4. SECOND GLYCONIC CATALECTIC (Anacreontic Octosyllable).

$$->|\sim\sim|-\sim|\asymp\wedge||$$

*Navis quae tibi creditum. Hor.*

NOTE.—Some regard the second form of the Second Pherecratæan given above (3) as a synopated or falling Second Glyconic Catalectic.

## 5. LESSER ASCLEPIADÆAN.

Second and First Pherecratæan, both catalectic, with diaeresis.

$$->|\sim\sim|-\sim||\sim\sim|-\sim|\asymp\wedge||$$

*Sublimi feriam || sidera vertice. Hor.*

## 6. GREATER ASCLEPIADÆAN.

Constructed the same as the last, except that a Catalectic Adonic is *interposed*. There are diaereses where the series unite.

- > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ ||

Quae nunc oppositis || debilitat || pumicibus mare. *Hor.*

7. LESSER SAPPHIC.

Pentapody with Dactyl third. (Some say, a double basis with First Pherecratæan; but see 9, 2) In Horace the second foot is always irrational, in Catullus not always.

- ~ | - > | ~ ~ | ~ ~ | ~ ~ ||

Auream quisquis mediocritatem. *Hor.*

- ~ | - ~ | ~ ~ | ~ ~ | ~ ~ ||

Seu Sacas sagittiferosque Parthos. *Catull.*

8. GREATER SAPPHIC.

Third Glyconic Catalectic and First Pherecratæan. See above, 4, Note.

- ~ | - > | ~ ~ | ~ ~ | ~ ~ | ~ ~ | ~ ~ ||

Saepe trans finem jaculo || nobilis expedito. *Hor.*

9. LESSER ALCAIC (Alcaic Decasyllable).

~ ~ | ~ ~ | ~ ~ | ~ ~ ||

Et mulier peregrina vertit. *Hor.*

10. GREATER ALCAIC (Alcaic Hendecasyllable).

A Catalectic Logaoedic Pentapody, with anacrusis, Dactyl third. (Others, a double basis with anacrusis followed by a Catalectic First Pherecratæan.)

~ : - ~ | - > | ~ ~ | ~ ~ | ~ ~ ||

Hac arte Pollux et vagus Hercules. *Hor.*

11. GREATER ARCHILOCHIAN.

Dactylic Tetrameter + Trochaic Tripody (25, 5). A Spondee may stand for either of the first three Dactyls. Diaeresis between the series.

~ ~ | ~ ~ | ~ ~ | ~ ~ || - ~ | ~ ~ | ~ ~ || or better, perhaps,

~ ~ | ~ ~ | ~ ~ | ~ ~ || - ~ | ~ ~ | ~ ~ ||

Ac neque jam stabulis gaudet pecus || aut arator igni. *Hor.*

12. PHALAEICIAN (Hendecasyllable).

Logaoedic Pentapody, Dactyl second. The first foot,  $\begin{pmatrix} \sim \sim \end{pmatrix}$ , is a Trochee, - ~, a Spondee, - >, or even an Iambus, ~ -. Catullus has in one poem (lv.) a Spondee, - >, for the cyclic Dactyl. Martial always employs a Spondee in the first foot.

$\begin{pmatrix} \sim \sim \end{pmatrix}$   $\begin{pmatrix} - > \end{pmatrix}$   
- ~ | ~ ~ | ~ ~ | ~ ~ ||

Passer, deliciae meae puellae. *Catull.*

13. **PHIAPÆAN.**

A Catalectic Second Glyconic and a Second Pherecratæan. See above, 3 and 4, Note.

— ˘ | ˘ ˘ | — ˘ | ˘ || — ˘ | ˘ ˘ | ˘ | ˘ ˘ ||

Crura ponticuli assulis || stantis in redivivis. *Catull.*

29. **Lyric Metres of Horace.**

The Lyric Metres of Horace are nineteen in number, as follows:

1. **ALCAIC STANZA** (called also **HORATIAN**). In thirty-seven Odes.

Four verses.

1), 2) ˘ : — ˘ | — > | ˘ ˘ | — ˘ | ˘ ˘ ||, Greater Alcaic, 28, 10.

3) ˘ : — ˘ — ˘ | — ˘ — ˘ ||, Trochaic Dimeter, with Anacrusis, 25, 3.

4) ˘ ˘ | ˘ ˘ | — ˘ | — ˘ ||, Lesser Alcaic, 28, 9.

Vides, ut alta stet nive candidum

Soracte, nec jam sustineant onus

Silvæ laborantes, geluque

Flumina constiterint acuto. *Od. I., 9.*

2. **LESSER SAPPHIC STANZA.** In twenty-five Odes and Carmen Seculare.

Four verses.

1), 2), 3) — ˘ | — > | ˘ ˘ | — ˘ | — ˘ ||, Lesser Sapphic, 28, 7.

4) ˘ ˘ | — ˘ ||, Adonic, 28, 1.

Nullus argento color est avaris

Abdito terris, inimice lamnæ

Crispe Sallusti, nisi temperato

Splendeat usu. *Od. II., 2.*

3. **GREATER SAPPHIC STANZA.** In one Ode.

Four verses.

1), 3) ˘ ˘ | — ˘ | ˘ | ˘ ˘ ||, Aristophanic, 28, 2.

2), 4) — ˘ | — > | ˘ ˘ | ˘ || ˘ ˘ | — ˘ | ˘ | ˘ ˘ ||, Greater Sapphic, 28, 8.

Lydia, dic, per omnes

Te Deos oro, Sybarin cur properas amando

Perdere? cur apricum

Oderit campum, patiens pulveris atque solis? *Od. I., 8.*

4. **LESSER or FIRST ASCLEPIADÆAN STANZA.** In three Odes.

Four verses. Monocolum, 18, 2.

— > | ˘ ˘ | ˘ || ˘ ˘ | — ˘ | ˘ ˘ ||, Lesser Asclepiadæan, 28, 5.

Sunt quos curriculo pulverem Olympicum

Collegisse juvat: metaque fervidis

Evitata rotis palmaque nobilis

Terrarum dominos evehit ad Deos. *Od. I., 1.*

**5. INTERCHANGING OF SECOND ASCLEPIADEAN STANZA.** In twelve Odes.  
Four verses.

1), 3)  $\rightarrow | \sim \sim | \sim \sim | \approx \wedge ||$ , Second Glyconic Catalectic, 28, 4.

2), 4)  $\rightarrow$  | ~ ~ | L || ~ ~ | - ~ |  $\asymp$   $\wedge$  ||, Lesser Asclepiadëan,

28, 5.

Donec gratus eram tibi,  
Nec quisquam potior brachia candidæ  
Cervici juvenis dabit :  
Persarum vigui rege beatior. *Od. III., 9.*

6. ASCLEPIADÆAN GLYCONIC or THIRD ASCLEPIADÆAN STANZA. In nine Odes.

### Four Verses.

1), 2), 3)  $\rightarrow | \sim \cup | \perp || \sim \cup | - \cup | \asymp \wedge ||$ , Lesser Asclepiadēan, 28, 5.

4)  $- > | \sim \sim | - \sim | \approx \wedge ||$ , Second Glyconic Catalectic, 28, 4.

Jam Veris comites, quæ mare temperant,  
Impellunt animæ lintea Thraciæ:  
Jam nec prata rigent, nec fluvii strepunt  
Hiberna nive turgidi. *Od. IV.* 12.

7. CONTRASTED or FOURTH ASCLEPIADÆAN STANZA. In seven Odes.  
Four verses.

1), 2)  $\rightarrow | \sim \cup | \sqcup || \sim \cup | \sim \cup | \asymp \wedge ||$ , Lesser Asclepiadæan,  
28, 5.

8)  $- > | \sim \sim | \perp | \asymp \wedge ||$ , Second Pherecratēan, 28, 3.

4)  $-> | \sim \sim | - \sim | \propto \wedge ||$ , Second Glyconic Catalectic, 28, 4.

Quis multa gracilis te puer in rosa  
Perfusus liquidis urguet odoribus  
Grato, Pyrrha, sub antro?  
Cui flavam religas comam. *Od. I., 5.*

8. GREATER OF FIFTH ASCLEPIADÆAN STANZA. In three Odes.

**Four verses. Monocōlum, 18, 2.**

- > | ~ ~ | L || ~ ~ | L || ~ ~ | - ~ | x ^ ||, Greater Asclepiadēan, 28, 6.

Tu ne quæsieris, scire nefas, quem mihi, quem tibi  
Finem Di dederint, Leuconoe; nec Babylonios  
Tentaris numeros. Ut melius, quidquid erit, pati!  
Seu plures hiemes, seu tribuit Jupiter ultimam. *Od. I., 11.*

9. **ALCMANIAN STANZA.** In two Odes.

Four verses. Properly, two verses to a stanza, as in Epode 12. Here doubled.

1), 3) — ∞ | — ∞ | — ∞ | — ∞ | — (∞) | — ∞ ||, Dactylic Hexameter, 22, 1.

2), 4) — ∞ | — ∞ | — ∞ | — ∞ ||, Dactylic Tetrameter, 22, 5.

Laudabunt alii claram Rhodon, aut Mitylenen,  
Aut Epheson, bimariseve Corinthi  
Mœnia, vel Baccho Thebas, vel Apolline Delphos  
Insignes, aut Thessala Tempe. *Od. I.*, 7.

Same. In Epode XII.

Two verses. (Alcmanian proper.)

10. DACTYLIC or FIRST ARCHILOCHIAN STANZA. In one Ode.

Four verses.

1), 3) — ∞ | — ∞ | — ∞ | — ∞ | — (∞) | — ∞ ||, Dactylic Hexameter, 22, 1.

2), 4) — ∞ | — ∞ | — ∞ | — ∞ ||, Lesser Archilochian, 22, 6.

Diffugere nives: redeunt jam gramina campis,  
Arboribusque comæ:  
Mutat terra vices: et decrescentia ripas  
Flumina prætereunt. *Od. IV.*, 7.

11. SECOND ARCHILOCHIAN STANZA. In one Epode.

Two verses. Sometimes the second verse is divided, thus making stanzas of three verses.

1) — ∞ | — ∞ | — ∞ | — ∞ | — (∞) | — ∞ ||, Dactylic Hexameter, 22, 1.

2) ∞ — ∞ | ∞ — ∞ || ∞ — ∞ | ∞ — ∞ ||, Iambelegus, 26, 1.

Illic omne malum vino cantuque levato,  
Deformis ægrimonie dulcibus alloquiis. *Epode XIII.*

NOTE.—Observe that this stanza differs from the half-stanza of the Dactylic, or First Archilochian, only by prefixing an Iambic Dimeter to the second verse of the latter.

12. THIRD ARCHILOCHIAN STANZA. In one Epode.

Two verses. Sometimes the second verse is divided, thus making stanzas of three verses.

1) ∞ — ∞ | ∞ — ∞ | ∞ — ∞ ||, Iambic Trimeter, 24, 3.

2) ∞ — ∞ | ∞ — ∞ || ∞ — ∞ | ∞ — ∞ ||, Elegiambus, 26, 2.

Ubi hæc severus te palam laudaveram,  
Jussus abire domum, ferebar incerto pede. *Epode XI.*

NOTE.—Observe that this stanza differs from the Iambic Stanza (15) only by prefixing a Lesser Archilochian to the second verse of the latter.

13. LOGAOEDIC or FOURTH ARCHILOCHIAN STANZA. In one Ode.

Four verses.

1), 3) — ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞ ||, Greater Archilochian, 28, 11.

- 2), 4)  $\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} | \text{—}\text{—}\text{—} \wedge ||$ , Iambic Trimeter Catalectic, 24, 6.  
Or, 2), 4)  $\bar{\text{—}} : \text{—}\text{—}\text{—} | \text{—}\text{—}\text{—} | \text{—} \wedge ||$ .

Solvitur acris hiems grata vice veris et Favoni,  
Trahuntque siccas machinæ carinas;  
Ac neque jam stabulis gaudet pecus, aut arator igni;  
Nec prata canis albicant pruinis. *Od. I., 4.*

14. IAMBIC TRIMETER, 24, 3. In one Epode.

Metrum Monocölum, 18, 2. Not grouped in stanzas.

$\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} ||$ , or  $\bar{\text{—}} : \text{—}\text{—}\text{—} | \text{—}\text{—}\text{—} | \text{—}\text{—}\text{—} \wedge ||$ .

Per atque libros carminum valentium. *Epode XVII.*

15. IAMBIC STANZA. In ten Epodes, I.-X.

Two verses.

- 1)  $\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} ||$ , Iambic Trimeter, 24, 3. May be written with Anacrusis.

- 2)  $\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} ||$ , or anacrustic. Iambic Dimeter, 24, 6.

Lupis et agnis quanta sortito obtigit,  
Tecum mihi discordia est. *Epode IV.*

NOTE.—Compare the Third Archilochian Stanza, 12, and Note.

16. FIRST PYTHIAMBIC STANZA. In two Epodes, XIV., XV.

Two verses.

- 1)  $-\infty | -\infty | -\infty | -\infty | \text{—}\text{—} | -\infty ||$ , Dactylic Hexameter, 22, 1.

- 2)  $\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} ||$ , Iambic Dimeter, 24, 6.

Mollis inertia cur tantam diffuderit imis  
Oblivionem sensibus. *Epode XIV.*

17. SECOND PYTHIAMBIC STANZA. In one Epode.

Two verses.

- 1)  $-\infty | -\infty | -\infty | -\infty | \text{—}\text{—} | -\infty ||$ , Dactylic Hexameter, 22, 1.

- 2)  $\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} ||$ , Iambic Trimeter, 24, 3.

Altera jam teritur bellis civilibus ætas,  
Suis et ipsa Roma viribus ruit. *Epode XVI.*

18. HIPPONACTEAN STANZA (Trochaic Stanza). In one Ode.

Four verses.

- 1), 3)  $\text{—}\text{—}\text{—} | \text{—}\text{—}\text{—} \wedge ||$ , Trochaic Dimeter Catalectic, 25, 4.

- 2), 4)  $\bar{\text{—}}\text{—}\text{—} | \bar{\text{—}}\text{—}\text{—} | \text{—}\text{—}\text{—} \wedge ||$ , Iambic Trimeter Catalectic, 24, 5.

Non ebur neque aureum  
Mea renidet in domo lacunar:  
Non trabes Hymettiae  
Premunt columnas ultima recisas. *Od. II., 18.*



## 19. IONIC STANZA. In one Ode.

Four verses. See 23, 1, 4). Many prefer 23, 1, 3).

1), 2), 4)  $\cup\cup--\mid\cup\cup--\parallel$ , Ionic Dipody.3)  $\cup\cup--\mid\cup\cup--\mid\cup\cup--\mid\cup\cup--\parallel$ , Ionic Tetrapody.

Miserarum est neque amori

Dare ludum, neque dulci

Mala vino lavere, aut exanimari metuentes

Patrus verbera linguae. *Od. III.*, 12.

## 30. INDEX TO THE LYRIC METRES OF HORACE.

## LIB. I.

- |                               |                           |
|-------------------------------|---------------------------|
| 1. Maecenas atavis: 4.        | 20. Vile potabis: 2.      |
| 2. Jam satis terris: 2.       | 21. Dianam tenerae: 7.    |
| 3. Sic te diva: 5.            | 22. Integer vitae: 2.     |
| 4. Solvitur acris hiems: 13.  | 23. Vitas hinnuleo: 7.    |
| 5. Quis multa: 7.             | 24. Quis desiderio: 6.    |
| 6. Scriberis Vario: 6.        | 25. Parcius junctas: 2.   |
| 7. Laudabunt alii: 9.         | 26. Musis amicus: 1.      |
| 8. Lydia dio: 3.              | 27. Natis in usum: 1.     |
| 9. Vides ut alta: 1.          | 28. Te maris: 9.          |
| 10. Mercuri facunde nepos: 2. | 29. Icci beatis: 1.       |
| 11. Tu ne quaesieris: 8.      | 30. O Venus: 2.           |
| 12. Quem virum: 2.            | 31. Quid dedicatum: 1.    |
| 13. Cum tu Lydia: 5.          | 32. Poscimus: 2.          |
| 14. O navis: 7.               | 33. Albi ne doleas: 6.    |
| 15. Pastor cum traheret: 6.   | 34. Parcus deorum: 1.     |
| 16. O matre pulchra: 1.       | 35. O diva: 1.            |
| 17. Velox amoenum: 1.         | 36. Et thure: 5.          |
| 18. Nullam Vare: 8.           | 37. Nunc est bibendum: 1. |
| 19. Mater saeva: 5.           | 38. Persicos odi: 2.      |

## LIB. II.

- |                          |                            |
|--------------------------|----------------------------|
| 1. Motum ex Metello: 1.  | 11. Quid bellicosus: 1.    |
| 2. Nullus argento: 2.    | 12. Nolis longa: 6.        |
| 3. Aequam memento: 1.    | 13. Ille et nefasto: 1.    |
| 4. Ne sit ancillae: 2.   | 14. Eheu fugaces: 1.       |
| 5. Nondum subacta: 1.    | 15. Jam pauca: 1.          |
| 6. Septimi Gades: 2.     | 16. Otium divos: 1.        |
| 7. O saepe mecum: 1.     | 17. Cur me querelis: 1.    |
| 8. Ulla si juris: 2.     | 18. Non ebur: 18.          |
| 9. Non semper imbres: 1. | 19. Bacchum in remotis: 1. |
| 10. Rectius vives: 2.    | 20. Non usitata: 1.        |

LIB. III.

- |                           |                              |
|---------------------------|------------------------------|
| 1. Odi profanum : 1.      | 16. Inclusam Danaën : 6.     |
| 2. Angustam amice : 1.    | 17. Aeli vetusto : 1.        |
| 3. Justum et tenacem : 1. | 18. Fauno nympharum : 2.     |
| 4. Descende caelo : 1.    | 19. Quantum distet : 5.      |
| 5. Caelo tonantem : 1.    | 20. Non vides : 2.           |
| 6. Delicta majorum : 1.   | 21. O nata mecum : 1.        |
| 7. Quid fles : 7.         | 22. Montium custos : 2.      |
| 8. Martiis caelebs : 2.   | 23. Caelo supinas : 1.       |
| 9. Donec gratus : 5.      | 24. Intactis opulentior : 5. |
| 10. Extremum Tanain : 6.  | 25. Quo me Bacche : 5.       |
| 11. Mercuri nam te : 2.   | 26. Vixi puellis : 1.        |
| 12. Miserarum est : 19.   | 27. Impios parrac : 2.       |
| 13. O fons Bandusiae : 7. | 28. Festo quid : 5.          |
| 14. Herculis ritu : 2.    | 29. Tyrrhena regum : 1.      |
| 15. Uxor pauperis : 5.    | 30. Exegi monumentum : 4.    |

LIB. IV.

- |                            |                              |
|----------------------------|------------------------------|
| 1. Intermissa Venus : 5.   | 9. Ne forte credas : 1.      |
| 2. Pindarum quisquis : 2.  | 10. O crudelis adhuc : 8.    |
| 3. Quem tu Melpomene : 5.  | 11. Est mihi nonum : 2.      |
| 4. Qualem ministrum : 1.   | 12. Jam veris comites : 6.   |
| 5. Divis orte bonus : 6.   | 13. Audivere Lyce : 7.       |
| 6. Dive quem proles : 2.   | 14. Qua cura patrum : 1.     |
| 7. Diffugerere nives : 10. | 15. Phoebus volentem : 1.    |
| 8. Donarem pateras : 4.    | <i>Carmen Saeculare</i> : 2. |

EPODES.

- |                           |                             |
|---------------------------|-----------------------------|
| 1. Ibis liburnis : 15.    | 10. Mala soluta : 15.       |
| 2. Beatus ille : 15.      | 11. Pecti nihil : 12.       |
| 3. Parentis olim : 15.    | 12. Quid tibi vis : 9.      |
| 4. Lupis et agnis : 15.   | 13. Horrida tempestas : 11. |
| 5. At O deorum : 15.      | 14. Mollis inertia : 16.    |
| 6. Quid immerentes : 15.  | 15. Nox erat : 16.          |
| 7. Quo quo scelesti : 15. | 16. Altera jam : 17.        |
| 8. Rogare longo : 15.     | 17. Jam jam efficaci : 14.  |
| 9. Quando repostum : 15.  |                             |

31. Metres of Catullus.

The Metres of Catullus are twelve in number, as follows :

1. LESSER SAPPHIC STANZA. In two Carmina, XI., LI.

Identical with the same in Horace, 29, 2, except that the second foot in the first three verses should be — 2.

Nec meum respectet, ut ante, amorem,  
 Qui illius culpa cecidit, velut prati  
 Ultimi flos, praetereunte postquam  
 Tactus aratro est. *Carm. XI.*

2. GREATER or FIFTH ASCLEPIADÆAN STANZA. In one Carmen.

Identical with the same in Horace, 29, 8, except that diaeresis between the series is not strictly observed as in Horace. See note below.

Alfene inmemor atque unanimis false sodalibus,  
 Jam te nil miseret, dure, tui dulcis amiculi?  
 Jam me proderet, jam non dubitas fallere, perfide!  
 Nec facta impia fallacum hominum caelicolis placent. *Carm. XXX.*

NOTE.—Observe that in the last verse above the first diaeresis would fall after the syllable *fat-* in *fallacum*. Horace carefully avoids such defects.

3. FIRST GLYCONIC STANZA (only in Catullus). In one Carmen.

Four verses.

1), 2), 3) — ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ ||, Second Glyconic Catalectic, 28, 4.

4) — ˘ | ˘ ˘ | ˘ ˘ ||, Second Pherecratæan, 28, 3.

Sis quocunque tibi placet  
 Sancta nomine, Romulique,  
 Antiquæ ut solita es, bona  
 Hospites ope gentem. *Carm. XXXIV.*

NOTE.—Catullus usually employs a Trochee, sometimes an Iambus, in the first measure of the Second Glyconic, while Horace has nearly always a Spondee. In the Second Pherecratæan, Catullus employs an Iambus sometimes in the first measure and a Trochee in the last. Horace has generally a Spondee last.

4. SECOND GLYCONIC STANZA (only in Catullus). In one Carmen.

Five verses. 1), 2), 3), 4) Second Glyconic Catalectic; 5) Second Pherecratæan. See preceding stanza, 3.

Collis O Heliconii  
 Cultor, Uranias genus,  
 Qui rapis teneram ad virum  
 Virginem, O Hymenææ Hymen,  
 O Hymen Hymenææ. *Carm. LXI.*

NOTE.—In this stanza, Catullus never uses the Iambus at the beginning of a verse, as he sometimes does in the last, 3.

5. PRIAPÆAN, 28, 13. In one Carmen.

Metrum Monocolum. (Or, stanza of two verses, if the series be regarded as separate verses.)

— ˘ | ˘ ˘ | ˘ ˘ | ˘ || — ˘ | ˘ ˘ | ˘ | ˘ ˘ ||

Munus hoc mihi maximi || da, Colonia, risus. *Carm. XVII.*

NOTE.—It is rare to find in Asynartete verses (11) the syncopated syllable that ends the first series, short. There are one or two instances of this in Catullus' Priapean. Moreover, there are two or three verses in which an elided syllable breaks over the diaeresis. To illustrate:

Insulissimus est homo, || nec sapit pueri instar,  
Ne supinus eat cava || que in palude recumbat.

6. PHALÆCIAN (Hendecasyllable), 28, 12. In forty Carmina.  
Metrum Monocölum. Not grouped in stanzas.

(—) (—>)  
— — | — — | — — | — — ||

Lugeto, O Veneres Cupidinesque. *Carm. III.*

NOTE.—See 28, 12. There is no fixed caesura. It occurs most frequently after the arsis of the third foot, or of the second.

This is one of the four lyrical metres elaborated by Catullus, the others being the pure Iambic, the Scazon, and the Glyconic; and in them he was not surpassed by any later poet.

7. 1) IAMBIC TRIMETER (Senarius), 24, 3. In two Carmina.  
Metrum Monocölum. Not grouped in stanzas.

— — — | — — — | — — — ||

Phaselus ille, quem videtis, hospites. *Carm. IV.*

NOTE.—In this (Carmina IV., XXIX.) the Trimeter is pure—i. e., without the usual substitutions—and the coincidence of word-accent and rhythmical accent (ictus) is remarkable.

2) ARCHILOCHIAN TRIMETER, 24, 3. In one Carmen.  
Same as 1), but with the usual substitutions.

— — — | — — — | — — — ||

Quid est, Catulle? quid moraris emori? *Carm. LII.*

8. IAMBIC SCAZON (Choliambus, Hipponactean), 24, 4. In eight Carmina.

Metrum Monocölum. Not grouped in stanzas.

— — — | — — — | — — — ||

Peninsularum, Sirmio, insularumque. *Carm. XXXI.*

NOTE.—In thirteen verses the pure scheme is found, in seventy-four verses a Spondee stands in the first and third feet, in twenty-nine in the first, in thirteen in the third. The third foot is once a Dactyl, the second once a Tribrach.

9. IAMBIC SEPTENARIUS, 24, 2. In one Carmen.  
Metrum Monocölum. Not grouped in stanzas.

— — — | — — — | — — — | — — — ||

Deprensa navis in mari vesaniente vento. *Carm. XXV.*

NOTE.—This Carmen (XXV.) contains thirteen verses; six have the Iambi pure; five a Spondee in the first foot, two a Spondee in first and fifth.

10. ELEGIAC STANZA, 22, 4. In fifty-two Carmina.

Two verses.

— ∞ | — ∞ | — ∞ | — ∞ | — ∞ ||, Dactylic Hexameter, 22, 1.

— ∞ | — ∞ | — ∞ || — ∞ | — ∞ | — ∞ ||, Elegiac Hexameter, 22, 3.

Ne tua dicta vagis nequiquam credita ventis

Effluxisse meo forte putes animo. *Carm. LXV.*

NOTE.—Catullus's Elegiac poems are not nearly so finished as those of the great master of this Distich, Ovid. The sense should be complete with each Distich, a rule that Catullus does not observe.

11. DACTYLIC HEXAMETER (Heroic), 22, 1. In two Carmina.

Metrum Monocölum. Not grouped in stanzas.

— ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — ∞ ||,

Namque fluentis on prospectans litore Diae. *Carm. LXIV.*

NOTE.—Spondaic lines are frequent. The word-accent and ictus generally coincide in the last three feet of the verse. Alliteration is common.

The Hexameters of Catullus have a peculiar sweetness and charm, but their beauty is apparent more in single lines than in a complex system.

12. GALLIAMBIIC METRE, 23, 3. In one Carmen.

Metrum Monocölum. Not grouped in stanzas.

For the discussion and illustration of the Galliambic, see 23, 3.

NOTE.—The Attis is the most original of all his poems. As a work of pure imagination, it is the most remarkable poetical creation in the Latin language. *Sellar.*

32. INDEX TO THE METRES OF CATULLUS.

CARMEN.	METRE.	CARMEN.	METRE.	CARMEN.	METRE.
I.....	6	XXV.....	9	XLVI.....	6
II.....	6	XXVI.....	6	XLVII.....	6
III.....	6	XXVII.....	6	XLVIII.....	6
IV.....	7 (1)	XXVIII.....	6	XLIX.....	6
V.....	6	XXIX.....	7 (1)	L.....	6
VI.....	6	XXX.....	2	LI.....	1
VII.....	6	XXXI.....	8	LII.....	7 (2)
VIII.....	8	XXXII.....	6	LIII.....	6
IX.....	6	XXXIII.....	6	LIV.....	6
X.....	6	XXXIV.....	8	LV.....	6
XI.....	1	XXXV.....	6	LVI.....	6
XII.....	6	XXXVI.....	6	LVII.....	6
XIII.....	6	XXXVII.....	8	LVIII.....	6
XIV.....	6	XXXVIII.....	6	LIX.....	8
XV.....	6	XXXIX.....	8	LX.....	8
XVI.....	6	XL.....	6	LXI.....	4
XVII.....	5	XLI.....	6	LXII.....	11
XVIII.....	6	XLII.....	6	LXIII.....	12
XXII.....	8	XLIII.....	6	LXIV.....	11
XXIII.....	6	XLIV.....	8	LXV-CXVI.....	10
XXIV.....	6	XLV.....	6		

### 33. Anapaestic Metres.

Anapaestic verse is not much used by Latin writers. Seneca, however, makes considerable use of the first of the following in his tragedies. The movement is more lively than that of Dactyls.

#### 1. ANAPAESTIC DIMETER ACATALECTIC.

Consists of four Anapaests for any of which a Spondee may be substituted, — — (observe the ictus), and for the first and third a Dactyl, — — —.

— — — — — | — — — — — ||

— — — — — | — — — — —  
Lœviusque ferit | leviora deus;

— — — — — | — — — — —  
Servat placidos | obscura quies. *Sen.*

2. ANAPAESTIC DIMETER CATALECTIC, called also Parœmiac, from its frequently expressing a *proverb*.

Same substitutes as in the last.

— — — — — | — — — — ||

— — — — — | — — — — ||  
Functum laudare decebit. *Auson.*

### 34. Cretic Metres.

1. CRETIC TETRAMETER ACATALECTIC. Only found in the comic poets.

Consists of four Cretics, for which a Pæon primus, — — — —, or a Pæon quartus, — — — —, or even a Molossus, — — — —, as an irrational Cretic can be substituted.

— — — — | — — — — || — — — — | — — — — ||

— — — — | — — — — || — — — — | — — — — ||  
Tu facis me quidem vivere ut nunc velim. *Plaut. Rudens*, 244.

2. CRETIC TETRAMETER CATALECTIC.

— — — — | — — — — || — — — — | — — — — ||

— — — — | — — — — || — — — — | — — — — ||  
His ego de artibus gratiam facio. *Plaut. Trinum*, 293.

### 35. Bacchic Metres.

BACCHIC TETRAMETER ACATALECTIC. Only in comic poets.

Consists of four Bacchii, with the same substitutions as in Cretic verse.

— — — — | — — — — || — — — — | — — — — ||

— — — — | — — — — || — — — — | — — — — ||  
Confecto quidemst pallio: quidnam acturust! *Plaut. Captivi*, 789.

NOTE.—The Bacchic verse often indicates astonishment or surprise.

## 36. Saturnian Metre.

This is an indigenous Latin metre, a rude form of verse, with far less precise metrical form than the metres imitated from the Greek, even when used with much license. Andronicus and Naevius gave to the Saturnian Metre some literary standing.

It may be regarded as composed of two Trochaic Tripodies, the first being anacrustic, but with great freedom of substitution; thus—

$\cup : - \cup | - \cup | - - || - \cup | - \cup | - \cup$ , or more fully,  
 $\cup \text{ / } \cup \text{ / } (\cup) \cup \text{ / } | \cup \text{ / } \cup \text{ / } (\cup) \cup \text{ / } -$   
 $(\cup)$  means that the syllable or its resolution may be suppressed.

Cornélius Lucius | Scipiô Barbâtus

Gnaivód patrê prognâtus, | fôrtis vír sapiénsque. *Epitaph.*

The following verse shows the first series catalectic, the second with anacrusis: Hone oíno= ploírumé | coséntiônt Románe. *Epitaph.*

Tetrapodic series also occur rarely, having an additional arsis at the end; thus— Dedét Tempéstátebús | aide= méretod vótam. *Id.*

The following epitaph of Naevius, written by himself, illustrates this verse:

Immórtalés mortáles | sí forét fas fléro,  
 Flerént divaé Caménæ | Naévium poétam  
 Itáque postquam ést orcóino | tráditús thesaúro,  
 Oblíti súnť Romái | loquíér linguá latína.

The rhythm is very much like that of the English ballad metre, whose metrical arrangement is likewise free:

Sing' a song' of six'pence, | a pock'et full' of ryc',  
 and The queen' was in' the par'lor, | eat'ing bread' and hon'ey.

The Saturnian continued to survive among the common people long after the introduction of Greek metres.

37. The Saturnian seems to be a development of a still older and ruder Italic verse-form, in which the most ancient *carmina* were expressed. Carmina—i. e., "set form of words," "formulae"—were always embodied in some sort of verse, however rude. This rhythmical character, before the art of writing was known, was all that gave to such formulae any permanence, or preserved them from change.

This earliest poetry is based on word-accent rather than on quantity, and is in this respect like English verse. The arses were not necessarily long, but the accented syllable of every word, whether

long or short, must stand as arsis. As to the rest, the general rhythm is not unlike Saturnian; but the verse is more freely constructed, and syncopation (omission of the thesis) is much more frequent. The rhythmical divisions correspond in general with pauses in the sense. Each half-verse has four rather than three ictus; but when, as is usual, the two last are brought together by syncopation, the last does not receive much stress. There is also alliteration. *Allen's Remnants of Early Latin.*

quaesóque úti siés | vólens própítiús  
míhi dómó | familiaéque nóstraé. *Cato R. R.*

It readily groups itself into verses and half-verses, and may be recited with four ictus in each half-verse, the last two ictus commonly being contiguous. *Id.*

38. In the LATIN HYMNS we have a gradual transition from the classical system, which unites quantity and stress (arsis) to accentual metre, wherein accent and arsis harmonize, as in prose. Modern speech does not permit such a deviation from prose speech in poetic recitation as the ancients aimed at. Both systems are seen in the Hymns. In the earliest composed, quantity is all-important. Soon writers became careless about their quantities, especially in the theses. Then came a tendency more and more to unite prose accent and arsis. The change was completed in strict harmony with rhythmical movement.

Then the necessity of marking off the verses plainly, gave rise to a rhythmical repetition of letters (rime). If the riming letters stand at the beginning of their words, it is called *alliteration*; if at the end, it is termed *rhyme*. Observe that in the matter of accentual metre and alliteration this later poetry corresponds to the earliest Latin verse. (See last section. Alliteration is found much later, as in Lucretius.) Alliteration was an essential part of old Teutonic poetry, and German and Anglo-Saxon writers of Latin hymns employ it freely. See also 4. See Dr. March in *Latin Hymns*.

There is a great variety of metres. Two specimens are given for illustration :

### 1. ELEGIAC STANZA.

Crux bene dicta ni tet, || Domi nus qua carne pe pendit,  
Atque cru ore su o || vulnera nostra la vit. *Fortunatus.*



## 2. ANAPAESTIC MONOMETER. (Hypermeter in verses 1 and 3.)

O Dóm|ine Dé|us !  
 Sperá|vi in té;  
 O cá|re mi Jé|su !  
 Nunc lí|bera mé. *Mary, Queen of Scots.*

## 39. Early dramatic verse.

The dramatic writers depart very widely from the rules of composition which the poets of the Augustan age so rigidly observed. Quantity was not yet definitely fixed, and poetic composition in the Latin language was in process of change, which ultimately resulted in the almost faultless models of the Golden Age. Older forms of the language, as well as peculiarities of pronunciation often preserved in these earlier poets, should not be set down to license.

The following is a summary of the principal peculiarities of this early verse:

1. Long vowels in final syllables were often shortened; almost exclusively confined to Iambic words: *ăbăst, dŏmŏ*, etc.

A short monosyllable preceding a long syllable often shortens the latter.

2. The original long quantity was retained in many final syllables: *famă* (nom.), *patēr, sorŏr, milēs*; especially verb-endings in *r, s, t*: *amēt, versăt, ponebăt, fueris, amēr, loquār*, etc.

3. Syllables containing a vowel followed by two consonants were sometimes short: *nămpe, ūnde, ĭmmo, ěsse, ĭlle, ōculto*, etc.

4. The tendency of the early language was to drop a final consonant and shorten a final vowel. In accordance with this tendency, final syllables ending in a consonant (especially *m, s, r, t*) were sometimes retained short, though the next word began with a consonant: *enĭm vero, auctŭs sĭt, dabĭt nemo, tamĕn suspĭcor*, etc.

5. When the accent in a long word fell on the third syllable from the first, a long second syllable was often shortened, if the first syllable was short: *tabĕrnăculo, senĕctŭti*, etc.

6. Synæresis and hiatus are freely allowed.

7. Vowels were slurred over: *v'ľuptas, ad'ľescens*, etc.; or shortened, if initial and following monosyllables.

8. Substitutions were freely allowed. See 21, 8; 24, 1, 3; 25, 1, 2; 23; 24; 25.



